JOHN KRIMSKY

AND

GIFFORD COCHRAN

PRESENT

"MAEDCHEN IN UNIFORM"

The Screen Triumph

Of The Year

JOHN KRIMSKY and GIFFORD COCHRAN

present

"MAEDCHEN IN UNIFORM"

CAST

The Principal		Emilia Unda
Fraulein von Bernburg	Teachers	Dorothea Wieck
Fraulein von Kesten	Teachers	Hedwig Schlichter
Manuela von Meinhardis	Pupils	Hertha Thiele
Ilse von Westhagen	Pupils	Ellen Schwannecke

Artistic Supervision
CARL FROELICH

Directed by
LEONTINE SAGAN

English Text by
DONALD FREEMAN

For
JOHN KRIMSKY and GIFFORD COCHRAN

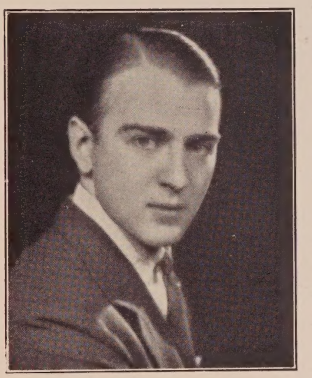
JEAN DALRYMPLE	*Publicity Director*
JERROLD KRIMSKY	*Production Manager*
CLINTON S. COOK	*Business Manager*
SAMUEL CITRON	*Technical Advisor*

DOROTHEA WIECK AS THE TEACHER

Reprinted from NEW YORK HERALD-TRIBUNE, Sept. 18, 1932.

JOHN KRIMSKY, GIFFORD COCHRAN and their "MAEDCHEN IN UNIFORM"—

By MARGUERITE TAZELAAR



JOHN KRIMSKY

Two intrepid young men have presented to New York a picture which was rejected by local censors earlier this season and which is one of the current sensations in European film circles.

Neither of these young men has had previous experience in the field of producing. One is an artist, the other the organizer of "Playchoice," the play-of-the month club.

They saw "Maedchen in Uniform" for the first time one night last June when they dropped in at the Marigny Theatre in Paris. When they came out they were so impressed and moved by the performance they had just witnessed that they decided then and there to buy the American rights of the picture.

A few days later news reached them that the piece had been shown in New York at a preview, and had been promptly rejected by the censors. It seemed amazing, since the film had been running to packed houses for months in Berlin, Paris and London, where the most severe censorship prevails, too.

Thereupon the dauntless Mr. Krimsky, who was abroad in search of new material for "Playchoice," set sail at once for New York. No sooner had he stepped off the gangplank than he decided to beard the censors in their den.

"I discovered," he said, "a lot of nice intelligent women who were willing to listen to reason and to look at a print of the picture again. When they had seen it before they turned it down because they believed it unsuitable for New York audiences. I pointed out that the picture was enjoying a long run in Germany, France, England, Sweden, Switzerland, Spain—in every capital in Europe, in fact, and that notables, including the Prince of Wales, had recommended it highly. After they had looked at it three or four times more and had considered it from every angle they decided to okay it.

"I found them a reasonable group. After all, restrictions are put upon the committee by the very nature of their job. All I did was to tell them how the picture had been received elsewhere and to convince them that there was no possibility of it stimulating immorality. On the other hand, since it has beauty and sensitiveness artistically, I said it would be a shame to deprive people here of something Europeans were enjoying.

"You see, we don't believe there's anything of 'The Captive' theme in the picture, for it deals definitely with adolescence. If you say it has a 'Captive' angle then you're saying that in every girls' school all over the world the 'Captive' theme is prevalent, because young girls in every school adore the teacher who's the nicest; which is, of course, an absurd statement.

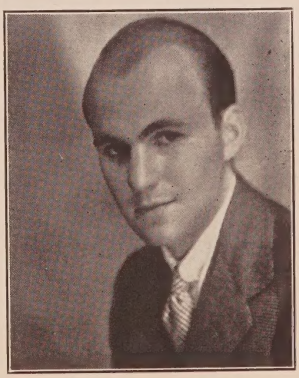
In Germany, where the picture was made, its chief appeal lies in the contrast between the old Prussian order and the new. The discipline and deprecation of the old, as interpreted in the story by the harsh, militant principal, is a sort of indirect plea for the greater humanity that's come about since the war. There's a great deal of history and social problem in the piece, as well as being a subtle and beautiful psychological study of the relationship between a student and a teacher."

John Krimsky and his partner Gifford Cochran were sitting in their office in West Forty-second Street. Both appear to be under thirty. The former is a dark, good-looking young man, more aggressive in type than the blond, slighter built Mr. Cochran, whose sensitive face and almost shy manner suggest a reflective, imaginative temperament.

Mr. Cochran, incidentally, is a product of St. Paul's, spent two years at Yale University, following which he settled in Germany to study painting. He expects to return to Munich soon to resume his portrait work, as well as to act as foreign representative for Mr. Krimsky.

Asked why they bought the picture's rights, not being at all certain it would be a box-office success here, they said, simply because they were both taken with the picture, and they believed it would find an American audience who appreciate sensitive and fine things.

A year was spent in its preparation. The casting was done with utmost care in order to get just the right types, and while the principals are all fine actresses in their own right, the players come from every part of Germany, from every class and every occupation. It was made on a co-operative basis. No salaries



GIFFORD COCHRAN

each given a share in future profits.

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Story of "MAEDCHEN IN UNIFORM" (ENGLISH)

MANUELA von MEINHARDIS is brought by her aunt to a girl's school at Potsdam, a state institution for daughters of Prussian army officers. Her first glance at the barrack-like institution convinces the sensitive girl Manuela that she can never be happy there, but being happy is not the important thing for "Soldiers' children, and God willing soldiers' mothers," as the head mistress of the school likes to call her pupils. And so Manuela must accustom herself to the strict discipline, to the striped uniform, to tie her lovely blond hair into a knot, to pray, to work, and to eat (or to starve) strictly according to orders, like the hundred other girl pupils.

At the end of her first month there, the teachers hold their regular meeting—the lean Englishwoman next to the facile Frenchwoman, next to her the earnest German, Fraulein von Attems, and enthroned at the head, the head-mistress, strict guardian of discipline and order. Fraulein von Bernburg, the pupils' favorite, challenges the harsh Prussian discipline of the head-mistress and calls for understanding and love for her pupils. But since Manuela is more advanced in other classes than Fraulein von Bernburg's, the principal taunts the young instructress with the failure of her methods.

When Manuela is given the chief role in a play that the pupils are staging, she knows that finally she will be able to show Fraulein von Bernburg that her difficulty with her studies is not due to laziness, but to a tremendous, unexplainable longing for tenderness and love. And when finally the night of the great event comes—when she stands small and pale on the stage—one can easily believe the moving helplessness of the young prince Manuela is portraying. And Fraulein von Bernburg in the audience, touched by the genius of the child, congratulates her with warm words.

After the performance the pupils celebrate with a special feast, at which the health of their star is drunk in an intoxicating punch. Manuela is so excited that she drinks too much. Then, delirious with happiness she leaps to the balcony. And to them all she cries out, unrestrainedly, "My beloved Fraulein von Bernburg! I love her, I love her." In her emotion, Manuela does not notice that the other children, frightened, are slipping back and making way for the stern head-mistress, who has entered and is staring with cold anger at the shouting girl on the balcony. This is impropriety, rebelliousness, a scandal!

Manuela is to be sent into solitary confinement. She is not to see Fraulein von Bernburg again. The child when she hears the sentence sobs to her teacher, "I cannot—I will not survive it! They cannot prevent me from seeing you. What have I done?"

Fraulein von Bernburg cannot answer her. But, when the headmistress enters and denounces her for having spoken to the child against her orders, she courageously attacks the cold, unrelenting system of education upheld by the older woman, and demands love and understanding for her pupils. And while she speaks, the trembling, cold-lipped child is climbing the steep white stair case, ever higher and higher. Third, fourth, fifth story. At the very top she stands, stammering a prayer, ready to leap.

Then, from a hundred young throats there comes the cry "Manuela"—and the pupils rush up just in time to drag her back from death.

Fraulein von Bernburg and the headmistress, called by the cries of the children, have hastened to the scene, and now the young teacher is surrounded by her pupils in a circle, pressing ever closer to her, while the headmistress, the symbol of the old era, totters down the whitewashed stairs, leaning brokenly on her stick.

Story of "MAEDCHEN IN UNIFORM" (GERMAN)

MANUELA von MEINHARDIS kommt in Begleitung ihrer Tante in ein staatliches Stift in Potsdam, woe sie die Erziehung geniessen soll, die dort fuer Offizierstoechter vorgesehen ist. Ein Blick auf das barrackenartige Institutueberzeugt die schoenheitsbeduerftige, feinfuehlige Manuela, dass sie sich hier niemals gluecklich fuehlen wird. Aber Soldatenkinder, oder, wie die Frau Oberin ihre Zoeglinge nennt, Soldatenmuetter, brauchen nicht gluecklich zu sein. So kommt es, dass Manuela sich daran gewoehnen muss, was im Rahmen der strengen Erziehung dort allen als selbstverstaendlich erscheint: sie traegt eine gestreifte Uniform, sie muss ihr liebliches Blondhaar in einen Knoten drehen und aufstecken, sie betet, arbeitet, isst und hungert manchmal mit den andern, alles auf Befehl!

Die Lehrerinnen des Stiftes sind in Konferenz; die schlanke Englaenderin neben der eleganten Franzoesin, neben dieser das gestrenge Fraeulein von Attems und, als Leiterin, die Frau Oberin, wie immer, auf aeusserste Disziplin und Ordnung bedacht. Fraeulein von Bernburg is bei allen Schuelerinnen als einzige unter den Stiftsdamen aeusserst beliebt. Sie vertritt die Theorie, dass Liebevolles Verstehen und Begreifen der ihnen anvertrauten Schuelerinnen erfolgreicher sein wuerde als die preussische, erbarmungslose Disziplin, fuer die Frau Oberin eintritt. Doch da Manuela in andern Faechern bessere Fortschritte macht als in denen, die Fraeulein von Bernburg lehrt, erntet diese das Missfallen der Oberin als Belohnung fuer ihren Versuch, einen neuen, freieren Geist in das Stift zu bringen.

Manuela spielt die Hauptrolle in einer Schuelerauffuehrung von Schillers "Don Carlos." Hier endlich glaubt sie Gelegenheit zu finden, Fraulein von Bernburg zu beweisen, dass ihr Versagen in der Schule nicht auf Faulheit, sondern darauf zurueckzufuehren ist, dass ein unerklaerliches Verlangen nach Liebe und Zaertlichkeit ihr die Kehle zuschnuert, wenn Fraeulein von Bernburg sie in der Klasse aufruft . . . . Dass grosse Ereignis is vorueber. Manuela hast die Rolle des Prinzen, blass und verwirrt, so ueberzeugungstreu dargestellt, dass Fraeulein von Bernburg von deem Funken des Genies, den Manuela zeigte, aufs tiefste beruehrt, ihr herzlich gratuliert.

Zur Feier des Tages findent am Abend ein Schueleressen statt nach dem eine Bowle serviert wird. Der Hauptdarstellerin wird von allen Seiten zugetrunken, und da Manuela allen Bescheid tut, so ist sie bald in angeheitertem Zustand. Von ihrem Erfolg und vom Alkohol angetrieben, verliert sie ihre Hemmungen und springt auf die Gallerie, die, etwas hoeher als der Speisesaal, um ihn herumfuehrt. Und jetzt findet sie auch den Mut, es allen ins Gesicht zu schreien: "Mein geeliebtes Fraeulein von Bernburg; Ich libe sie, ich liebe sie!" In ihrer Aufregung bemerkt Manuela nicht, dass die andere Kinder sich veraengstigt zurueckziehen, um fuehr die gestrenge Frau Oberin Platz zu machen. Verstaendnislos und zornig kann die Oberin nur die angeheiterte Schuelerin und nicht das liebebeduerftigekind erkennen. Manuela bekommt Stubenarrest. Sie darf auch Fraeulein von Bernburg nicht wiedersehen. Manuela ist trostlos und verzweifelt. Sie eilt zu Fraeulein von Bernburg: "Ich kann - ich darf diese Schmach nicht ueberleben. Sie koennen es mir nicht verbieten, Dich wiederzusehen. Was habe ich denn getan?"

Fraeulein von Bernburg kann ihr die Antwort nicht geben. Aber als die Oberin sie mit Vorwuerfen ueberschuettet, dass Sie gegen ihre ausdrueckliche Anordnung zu der Schuelerin gesprochen haette, vertritt die juengere Frau mutig ihren Standpunkt und greift das kalte, unverstaendige Erziehungsprinzip der Oberin heftig an. Und waehrend diese Unterhaltung stattfindent, steigt dass zitternde Kind die grosse, weisse Treppe empor. Hoeher und hoeher, drittes, viertes, fuenftes Stockwerk. Sie betet! Da - aus hundert jungen Kehlen ertoent der Schrei - Manuela! und die Schuelerinnen stuerzen aufgeregt die Treppe hinauf, um Manuela vor dem Freitod zu bewahren.

Die Rufe der Kinder haben auch Fraeulein von Bernburg und die Frau Oberin angelockt und die junge Lehrerin bleibt im Kreiss der sich eng um sie scharenden Kinder stehen, waehrend die Oberin, symbolisch das Regime von Gestern verkoerpernd, auf ihren Stock gestuetzt, hinwegwankt.

EMILIA UNDA AS THE PRINCIPAL

Reprinted from THE NEW YORKER, Sept. 17, 1932

THE NEW GERMAN PICTURE

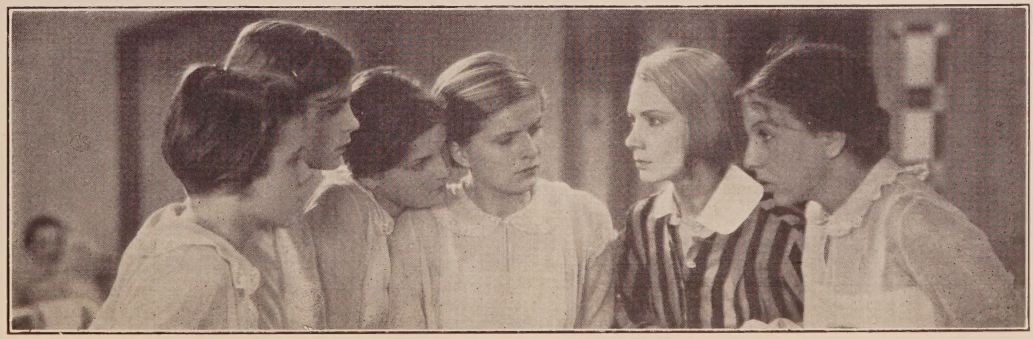
By JOHN CHAPIN MOSHER

WITHOUT any doubt, "Maedchen in Uniform" is an extraordinary, a unique picture. Nothing has been done like it in the movies, and I do not expect that it will ever be duplicated, for in its making there was involved, I am sure, a personal taste, an individual experience and point of view, a directly creative instinct of the sort generally seeking its expression in the written word, in painting, in music, and for which the elaborate mechansm of the cinema would seem least favorable. Distinguished, though, by a rare taste by a true and pure beauty this picture is, in fact, that "step forward" in the movies so often heralded, catching swiftly and surely, as it does, one of the most difficult and least easily comprehended adventures of the human spirit; and it should be noted now that this step forward is characterized by none of the innovations of camera technique or of screen acting or direction, but, as is the way often with advancement, only by a simplicity and by an honesty. Actually far more mature in conception and more ambitious in effort than such an endeavor as "Strange Interlude"—running, incidentally, almost as long in time as that screen production, though seeming, I assure you, far more brief—it has a directness and yet a delicacy, the sense of a mood such as is found, for instance, in the stories of Katherine Mansfield.

"Maedchen in Uniform" has been running at the Theatre-Marigny in Paris for twenty weeks and for longer than that in Berlin, and more than any current stage play it has been the thing to see abroad. That its presentation here was momentarily obstructed by our censors, on the grounds of a pathological interpretation of its theme, was amazing to Europeans, who can never accustom themselves to the idea of how few meanings we Americans have for the word "love." That the picture is passed now by the censors may indicate that not only the movies are growing up.

Titles in English have been provided for the American showing of the picture, which is in German, of course. I am inclined to think that perhaps a hasty glance over a synopsis would be enough for anyone who didn't know a word of German to understand all that was happening on the screen. It is the story of youth meeting authority and impersonal discipline for the first time, and of the need youth has for sympathy and love, and its bewilderment tha tlife offers obstructions to these very things. In this Prussian school for the daughters of army officers—for highborn young girls, that is, in whose family affairs even Royalty is interested—the most sensitive of all the pupils sees in one of the assistant teachers a woman with that beauty and tenderness she craves, that breath of life for her in a world that has become altogether an institution. Nor is there anything in the telling of this fragile and perturbed emotion that is casual or loose or vulgar, its delicacy framed firmly and placed appropriately in the setting of the school and its system.

In the person of the headmistress, resembling somewhat the later pictures of Queen Victoria, there is all the style authority can have, perhaps one one occasion in the picture held up to ridicule when the higher power of the royal princess is brought before it. There is a scuttling and scurryng then which is slightly rediculous, one of the few humorous moments in the the film. In the furtive antics of the girls, too, there is at times a liveliness, but the tone of the picture is grave and poignant, poetic in its picture of the young girls, in the beauty of the one teacher whom they adore; and were it French, it might in fact have aptly borne that title used already for a very different sort of masterpiece: "A l'Ombre des Jeunes Filles en Fleurs."



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Scenes from

"MAEDCHEN in UNIFORM"

HERTHA THIELE AS MANUELA

Reprinted from NEW YORK HERALD-TRIBUNE, Sept. 25, 1932

Another Nordic Sensation, Miss Hertha Thiele

By RICHARD WATTS, Jr.

IF you were, for some unaccountable reason, to ask me to name the finest performance given by an actress upon the audible screen, I would, at the moment, be inclined to mention, not one of Miss Garbo's classic portrayals, but the characterization provided by another Nordic alien in the new and beautiful German photoplay called "Maedchen in Uniform." As the child neurotic, unhappy heroine of this drama dealing with the bypaths of affection, a tall, gentle, sweet-faced Teutonic girl named Hertha Thiele is so sensitively and pathetically lovely, so delicately believable, that her slightly pathological plight becomes not only poignantly understandable, in a way that is likely to broaden your compassion for borderline romances, but also quite genuinely lyric.

To paraphrase a once historic statement, I don't know much about acting, but I know what I like. It is, therefore, difficult for me to tell you how expert a technician young Miss Thiele may be, or whether her success is due exclusively to good casting and direction, or even how interesting she might be in another role. Certainly, however, she is perfect —not, "almost perfect," or "not far from perfect" or any other quibbling evasion of the direct statement—in the leading role of the German film. She is, in the first place, a highly delectable looking young woman and to this aging and susceptible reviewer, such a fact has a decided value in criticism. In addition, she possesses so plastic and sensitive a countenance, so sincerely and straightforwardly sympathetic a manner, that you feel, understand and sympathize with every emotion that comes into her expressive face.

Do you remember the old song about Ben Bolt's girl friend, Alice, who used to cry with delight at every kind word and tremble at a frown? Alice has never seemed to me a particularly admirable person, but she might have made a good actress in properly sentimental screen roles. In "Maedchen in Uniform," Miss Thiele has something of the touch that would have appealed to the late Mr. Bolt. So gentle is her manner and so sensitive is her face that she reacts with a curiously tender directness to every thought of the drama, to every idea expressed by another character or presented by the manipulations of the plot. The perfect mirror of emotions, she dramatizes the plight of the schoolgirl in her own countenance as effectively as the producers have dramatized it in all of the beauties of writing and direction. I am sure I have never seen a screen portrayal more surely sensitive and right in all its phases; so lacking in all of the affectations and trickeries of a merely skillful performance.

Although it is Hertha Thiele, whose gentle power dominates the film, the other characterizations are almost equally admirable. As the sympathetic school teacher, who understands the lonely girl's need for affection, Dorothea Wieck, a handsome young woman who flatters Miss Norma Shearer by looking a bit like her, handles another difficult role with ease and comprehension. Both of these leading roles depend heavily on the proper delicacy of treatment. If, for even a moment, they ceased to present this all-important quality, the film would have been inexpressibly wrecked, but "Maedchen in Uniform" never loses its poise or its tact, and neither of its central actresses fails in the proper qualities of honest directness or attempts to hint at anything that might have provided for the photoplay a success of scandal rather than of esthetics.

For there is, it seems to me, no use denying that "Maedchen in Uniform" does hint at pathological matters. Obviously there is something more to it than the issue of sympathy versus tyrannical discipline in a Prussian school. The point is, not that it is speaking of something else all the time, but that, contemplating the possible perils of a schoolgirl's need for affection, it faces the matter and proceeds to make it not a subject for winks and leers, but a poignant, beautiful and highly dramatic matter. It is, I think, a considerably better play than "The Captive," because its central figure is a touching and pathetic child, and not a woman of mature years. Above all, it is important because it demonstrates with high conclusiveness that difficult matters of romantic adjustment can be handled with beauty, and not merely cheaply and disagreeably.

Among its innumerable virtues the German film has the advantage of a definite and distinguished style. Beautifully photographed, impressively managed in its dramatics, its casting and its editing, invariably dignified in its treatment, it emerges as a photoplay of a fine and inescapable quality. As a rule the best thing that we can say about a motion picture is that it is a good show, or that it possesses admirable vigor, or that it is timely in its subject matter. It is, as I don't really have to tell you at this late date, a rare occasion when a "Variety" or a "Potemkin" or an "All Quiet on the Western Front" arrives and reminds us that the motion picture can be something which possesses a definite esthetic value. "Maedchen in Uniform" obviously belongs in this aristocratic category.

You will find in the German film nothing sensational in the way of spectacle, excitement or technical innovation. It is, as a matter of fact, that ordinarily despised affair, the picturization of a stage play, managed without any attempt to deny its lineage. Its virtues have nothing to do with the dynamics of the cinema. The picture is important and stirring because it creates its mood, tells its story and registers its comments on life with honesty, directness, sympathy and taste. The result is distinction. Apparently there is still something to be said for the old-fashioned virtues when it comes to cinema manufacture.

Its director immediately becomes one of the distinguished people of the photoplay, and it is worth more than passing notice that this director is a woman, Leontine Sagar. There have been other women directors, from the Lois Weber of primitive Hollywood days to the current Dorothy Arzner, but Miss Sagan is the first member of her sex to achieve the first rank and, without further hesitancy, she must be admitted to the company of Eisenstein, Pudovkin and Milestone. In a word or two, she has made one of the finest of motion pictures, a work which must rank high among the modern dramatic achievements.

SCENE FROM "MAEDCHEN IN UNIFORM"

Reprinted from NEW YORK SUN, Sept. 21 ,1932

"MAEDCHEN IN UNIFORM"—
Its Merits and Its Background

By JOHN S. COHEN, Jr.

REGIMENTED by Prussian discipline, the girls of the State school for daughters of Prussian army officers at Potsdam parade sorrowfully around the tragedy of one of their fellow students. That tragedy is one of lonely, suffering youth. It is a scandale de jeunesse as well as a tragedy, if you will; yet it is depicted touchingly, subtly and dignifiedly in one of the most original talkies yet to be made.

"Manuela! Manuela! Manuela!" cry the uniformed jeune filles in a crescendo of worry and anguish over the motherless school girl, who having confessed under the influence of wine to her school girl "crush" on her teacher, wanders up the dizzying, winding stairs, and, chanting the Lord's prayer, prepares to jump to the slablike marble floor a hundred feet below.

"Maedchen in Uniform" ("Girls in Uniform") hails from the inexhaustible Germans who can seemingly handle everything well except democracy. Only the Germans or the French would attempt such a dubious and difficult theme and only the Germans could have carried it through on the screen. They have done it supremely well in "Girls in Uniform." They have done it with subtle taste and with sensitivity. This shines through the barrier of the audible German dialogue and is helped along by a few subtitles in English to clear the way for those who can't quite follow it in the original.

It is shortly before the war in Potsdam — scene of Frederick's masculine court of Sans Souci, scene of the training school of Prussian officers then and now. This time it is a girls' school in pre-war Potsdam; but the regimentation is no less severe, the Prussian arrogance, fortitude, severity and militaristic influence being felt no less because it is a school for the weaker sex. Over the school, a state institution for the daughters of Prussian army officers, preside a bosomed, dominant generale, given less to understanding youth and the tragedies of undeveloped little frauleins than to wielding the mailed fist.

In the midst of the severe regimentation is set down a shy little girl of about thirteen. Motherless, her father in service, she is brought by an aunt into the repressed, uniformed discipline. In the school is one teacher, tender, lovely, hungry for affection and anxious to shower it on the girls. The young entrant is gradually caught up in a surging, inner love for this teacher—what is called in school girl circles a "crush"—and it finally bursts out into a crying, drunken proclamation, this occurring at a school celebration after the girls have given an amateur theatrical performance.

"A scandal!" cries the Principal before the awed, hushed little girls; and little Manuela, blankly dizzy from her wine, is locked up in solitary confinement to await her punishment.

It is the tragedy of Manuela, then, portrayed against the severity of Prussian, pre-war regimentation. It is the tragedy of uniformed unwitting, borderline adolescence—which may be caught with understanding and turned into different paths. I have written about this film from Europe, where it has been one of the major successes of the last year —in Berlin, Paris and London—that it is on the theme of "The Captive." It is rather on the theme of wavering, affection-seeking adolescence. Yet its tragedy is no less touching, no less ringing. Indeed, in a way it is more so. This is groping, unwitting unsullied youth—which may yet turn into a lovely, strong flower or, if crushed and mishandled, a bitter weed.

No less interesting than the main tragedy is the recreation of the German boarding school for girls. Around the massive architecture of historic Potsdam, around the stolid statues of the incredible Frederick the Great, the camera takes us. It takes us into the school, all solid bare walls and bleak marble floors. It might as well be a boys' school. The frauleins march like little soldiers in their striped uniforms. It is all militarism, hymns to God and the Fatherland; and there is no happiness for the girls, who are, as the head mistress says, . . . "soldiers' children, and, God willing, soldiers' mothers!"

And say I, "Ach diese Deutsche!"

Directed by Leontine Sagan under the supervision of Carl Froelich, with neat English subtitles by Donald Freeman, the film is extraordinary in still another item, namely, that it is enacted chiefly by gosling girls who have never acted before. The types are magnificent. One gets a varied cross section of all the aristocratic, military, Prussian offspring in the country. There is no air of the studio about them. They come straight from that institution for the children of pre-war Prussian officers. There is, indeed, no air of a movie studio or movie grease-paint apparent anywhere in the final production. This is refreshing and, to say the least, unusual. True, the story is slow and developed in that manner of overattention to detail that the Germans practice in everything; but when it finally gets you it holds you in its grip.

Little Hertha Thiele, who plays Manuela, is a find indeed. She resembles an infant Prussian Hope Williams in her looks and she plays a difficult role with all the feeling of helplessness and abandonment that would tax an experienced actress. The affectionate teacher is played by a sensitive, starry-eyed beauty resembling Norma Shearer, called Dorothea Wiecke. And Emilia Unda as the Prussian general of a Principal is a rich, frightening etching, a magnificent dour, female, who, one surmises, might have held the Hindenburg line completely taut.

Far beyond the capabilities and interests of the great American movie audience, "Maedchen in Uniform" will, however, interest those who have a varied knowledge of life's tragedies and those who have an interest in art as it is occasionally projected by the screen. Indeed, in a season wherein plays that ought to be movies are being produced, here is a movie that ought to be a play.

In other words, it is a rare and original talkie.

—REVIEWS—

WILLIAM BOEHNEL, World-Telegram.

"'Maedchen in Uniform' is the year's ten best pictures rolled into one. . . . One of the things to be seen in this town. . . ."

Baltimore Sun.

"Without exaggeration, it is possible to state that no motion picture in years has created the enthusiasm with which the showing of 'Maedchen in Uniform' has been greeted. . . . The New York public owes a debt of thanks to those two young and determined producers, John Krimsky and Gifford Cochran, who brought the film to this country."

RICHARD WATTS, Jr., Herald-Tribune.

"'Maedchen in Uniform' is that rare and surprising thing, a motion picture so distinguished in its manner that, as much as you may long to avoid the term, you are forced to end by describing it as a Work of Art. . . . With earnest forthrightness, genuine tenderness, and a curious delicacy, it treats of one of the most difficult of dramatic subjects, the plight of the sensitive, neurotic schoolgirl, longing for affection, and in terrible peril lest she find it in forbidden by-paths. . . . It is always a picture of fine and distinguished style, blessed with a production of positive brilliance. . . . It is never a cheap excursion into the potentially leering. . . . In a word or two, 'Maedchen in Uniform' is something to revive one's faith in the cinema."

ROSE PELSWICK, N. Y. Evening Journal.

"Unquestionably a notable and arresting photoplay, masterfully directed and touchingly acted. . . . Hertha Thiela, of the eloquently expressive face, offers a superb performance in the role of the school-girl, Manuela."

MORDAUNT HALL, N. Y. Times.

"A beautiful, tender and really artistic cinematic work. . . . One cannot help but sense its unusual quality. . . . The performances are deserving of the highest praise. . . ."

THORNTON DELEHANTY, N. Y. Evening Post.

"A rare and beautiful achievement in the cinema. . . . It stands miles above the average movie fare. . . ."

AL SHERMAN, N. Y. Morning Telegraph.

"It warrants every laurel wreath, every fulsome tribute and every hosanna bestowed it. . . . It is a cinematic event worthy of enrollment in a motion picture Hall of Fame."

MARTIN DICKSTEIN, Brooklyn Eagle.

"John Krimsky and Gifford Cochran are two fortunate young men indeed, for 'Maedchen in Uniform,' we are certain, will duplicate on Broadway the great success it achieved in the capitals of Europe. . . . The friendship between teacher and pupil develops into an attachment which—perhaps misinterpreted, perhaps not—culminates in a scandal and the sensitive Man-

—REVIEWS—

uela's attempt to kill herself. You may read into these events a certain pathological or sex-psychological significance, but permit us to say that, whichever way you interpret it, the picture at the Criterion is an always intelligent and never offensive exhibition."

KELCEY ALLEN, Women's Wear.

"Too much cannot be said for the beauty of the acting throughout; it is acting that sets you in the midst of a group of people in whom you become intensely interested, and whose story absorbs you to the point that you feel with them—their every joy and pain affects you. . . . 'Maedchen in Uniform' is an achievement that adds laurels to the record of cinema drama."

REGINA CREWE, N. Y. American.

"The film must meet unqualified approval from those who seek the best in cinema artistry. It is vastly and vitally different from the run-of-cargo Hollywood diet."

JULIUS COHEN, Journal of Commerce.

" 'Maedchen in Uniform' is one of the finest pictures ever filmed. . . . The pathos and deep sentiment of it are so overpowering that it is difficult to express it in any review. Although the dialogue is in German, so marvelous are the individual performances in 'Maedchen,' that even those not familiar with the language will lose none of the story. In fact, one does not need even the English titles used frequently through the film."

Wall Street Journal.

"Producers and actresses—no man is anywhere to be seen—have worked so skilfully that 'Maedchen in Uniform' takes an ever stronger hold upon the spectator. The photography is beautiful, and above all, it differs strikingly from any other photoplay."

Brooklyn Times-Union.

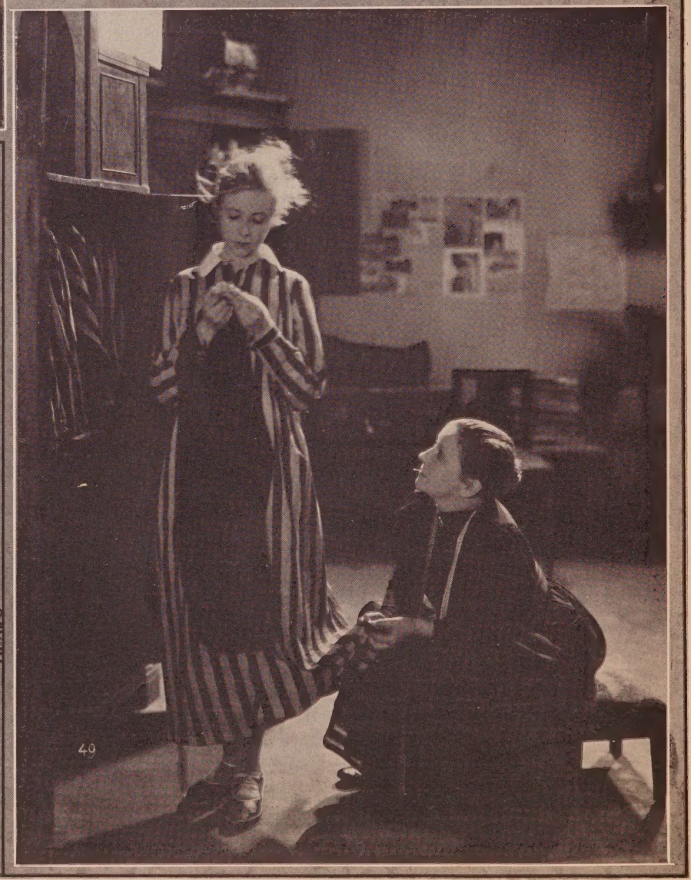
"For sheer artistry, 'Maedchen in Uniform' is a genuine gem, beautifully set and well acted."

J. C. MOSHER, The New Yorker.

"Maedchen in Uniform" is an extraordinary, a unique picture. Nothing has been done like it in the movies, and I do not expect that it will ever be duplicated. . . . Distinguished by a rare taste, by a true and pure beauty, this picture is, in fact, that "step forward" in the movies so often heralded. . . . That its presentation here was momentarily obstructed by our censors, on the grounds of a pathological interpretation of its theme, was amazing to Europeans, who can never accustom themselves to the idea of how few meanings we Americans have for the word "love."

Scenes from—

"MAEDCHEN IN UNIFORM"



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